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## SUMMER EXHIBITION BY A. IACOVLEFF

THE first exhibition in this country of the works of the Russian painter, Alexander Evguenievitch Iacovleff, will be held at the Art Institute during the summer months, opening June 17 and continuing until late September. This brilliant painter is well known in European art centers and is thought to have the qualities which may make him the leader of a new school. His exhibitions in Paris and London in 1920, held on his return from three years in China, aroused great interest. His work shows a reaction against the modern movements in art represented by impressionism and by some phases of post-impressionism, also the *Mir Isskousstva* of his native land.

Intensive study of form is the most outstanding characteristic of his work. His emphasis on form at the expense of color is not however due to a lack of interest in color. According to the artist, construction comes before color in the development of painting, but color has been considered by him as far as his researches have permitted. How far the modern artist since the time of Ingres has swung away from ideas of Iacovleff is suggested by the following comment on his work made by Daniel Roche in an article about him in a recent number of *The Living Arts*, "At times one is inclined to suggest that his vision would profit by less intellectuality, less strain, more human facility, more easy joy of life and of painting, of sheer sensuous joy of believing in his temperament, and by less discipline."

One of the most interesting ideas advanced by Iacovleff has been his application of the social ideal to a work of art. In his desire to react against the exaggerated individualism of present day art, he conceived the idea of a group of artists "exchanging daily advice, reciprocal criticism, and theoretical

and technical acquisitions." While the war prevented his carrying out his plan in Russia, he has accomplished it with his friend Choukhiaeff.

His exhibition here consisting of fourteen paintings, sixteen drawings, and twenty water colors, is representative of his different periods and techniques, but is largely made up of his work in China. His drawings, done on a large scale and with great attention to detail, are a combination of charcoal and sanguine.

Iacovleff was born in 1887, studied at the Academy of Fine Arts in Petrograd under Kardovsky, and in 1913 received a traveling scholarship which took him to Italy and Spain. Though he felt a certain admiration for the Italian landscape, he concentrated his attention on the fourteenth century masters. He particularly delighted in their deliberate and intense realism, and their dry and vigorous modeling, finding much that he could adapt to his own uses. In Spain he studied El Greco.

During the summer of 1917, when he was freed of military obligations, he was sent to China at his own request as a pensioner of the Academy of Fine Arts. He had often drawn imaginary pictures of fabled China, but when he arrived in Peking he found himself absorbed in a study of the strange people and things which surrounded him. "His studio became the immense Asiatic city, filled with the smoke of incense and gristle, brimming with a thousand clamors and noises." The peculiar atmospheric and color effects found in northern China in winter also impressed him; and in his study of the Chinese theatre in Peking he discovered a reflection of the grandeur of the China of the past.

During the summer months there will also be shown collections of paintings lent by Chicago art patrons and a group of canvases belonging to the Museum—recent acquisitions and works which have not been on view lately; also Mrs. Edith Rockefeller McCormick's laces.